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POLYNESIAN DECORATIVE DESIGNS

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[Title Page]

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Polynesian Decorative Designs

By RUTH H. GREINER

INTRODUCTION

- 121 The purpose of the present study of Polynesian decorative design is to determine the characteristics of Polynesian art, with a view of obtaining evidences of migratory movements of Pacific races.

Detailed studies have been made of the decorative designs found in the Marquesas, Hawaii, Samoa, Tonga and New Zealand—*island groups selected as representative of Polynesia, and for which the collections in the Bernice P. Bishop Museum are the most complete.*

- 128 Each distinct design is described and illustrated, but designs common to two or more localities are discussed only once. For each island group and for Polynesia as a whole, the designs recorded have been roughly classified as angular geometric, curvilinear, and naturalistic representations.

Most of the illustrations are based upon rubbings and sketches of designs in the collections of the Bernice P. Bishop Museum. Other drawings are based upon photographs and upon illustrations in published works.

It has seemed best not to isolate the design from the object which it decorates for certain designs are found to be adapted or at least limited to wood carving, others to tattooing, and still others to tapa decoration. Furthermore, the exchange of decorated objects between the peoples of two or more island groups has assisted greatly in the dissemination of designs which characterize those objects. Therefore, evidence of contact of one group with another is afforded by the comparison of decorations which are found, for example, on house posts, bowls, war clubs and tapa. For this purpose, tabulated summaries of designs and objects have been prepared for the Marquesas, Hawaii, Samoa, Tonga and New Zealand, and general comparisons made of designs from different parts of Polynesia and also for Melanesia. It will be seen that the arrangement of designs upon the surface of the objects, as well as the form of the design, is characteristic of different groups.

- 121 The incompleteness of this survey is freely recognized. The paper is presented as a contribution to the interesting problem of the origin, characteristics, and racial significance of Polynesian art.

[p. 3]

MARQUESAN DECORATIVE DESIGNS

INTRODUCTION

- ^x531 Marquesan culture shows a curious disharmony in the development and application of decorative designs. There is a very low development of the textile arts and almost no use of decorative designs in connection with them. Marquesan baskets are unornamented, and the mats when decorated at all show only the simplest checkerwork design used as a border pattern. The ceremonial staves used by the chiefs have a band of fabric at the top made of brown sennit decorated with black hair. The designs on them are mostly simple block arrangements although one staff examined showed series of conventionalized animals probably intended as representations of lizards (Pl. 1, a).

The Marquesans did not decorate their tapa as did the Hawaiians, Samoans, Fijians, and in fact most other Polynesians, although in the Bernice P. Bishop Museum there is a single wooden object with a covering of tapa fitted like a glove and decorated with designs common in wood-carving. The designs on this object were painted on the tapa probably because this material afforded a better surface than the wood. The primary purpose was to decorate the figure, not the tapa. It is difficult to understand why the same technique was not employed in decorating tapa used for wearing apparel and bedding.

Although deficient in the art of decorating textiles, the Marquesans developed to a high degree forms of ornamental lashing, carving in stone and wood, and tattooing.

ORNAMENTAL LASHINGS

- ^x531 The Marquesans made rather an extensive use of ornamental lashings
284 to serve utilitarian purposes. The timbers forming the framework of houses were held together by lashings, the parts of drums were lashed together, stone tools when hafted had to be lashed, and the lashings for these and for other purposes were usually ornamental. The material used
[283] was a flat plaited sennit dyed brown, reddish brown, black, more rarely yellow or bleached white; two colors were commonly used in a single lashing. Few of these ornamental sennit lashings are in existence. Members of the Bayard Dominick Expedition were fortunate in obtaining photographs of two forms used in the construction of a house, and several drums in the collection of the Bernice P. Bishop Museum display a third form. One of the lashings has the appearance of a series of concentric ellipses. Another shows diagonal lines coming from two directions crossing and interweaving in the center, the whole bounded on two sides by parallel vertical lines. This design can be almost duplicated in the carving on the

house posts (Pl. III, d). A third design, found on a drum, is a series of concentric diamonds which also is a common house post design. Un-
doubtedly other forms of ornamental lashings were used but information concerning them is no longer available. 531^x 532^x 284

CARVINGS IN THE ROUND AND IN HIGH RELIEF

The only figures carved in the round or in high relief by the Marques-
sians are representations of human beings. Large figures are carved in
wood and stone; small figures in wood, stone, bone or ivory. Most of the
large figures set up in the sacred places to represent gods are carved in the
full round. Stone figures carved in the half-round or three-quarters round
are set into the facing of stone walls of house platforms and sacred places;
wooden figures carved in the full round are used as posts to support the
roofs of dwellings. Small figures carved in human bone are used to
ornament the handles of many coconut bowls and are used also as ear
ornaments. Some ear ornaments are made of whale bone and whale tooth.
Wooden staves surmounted by small human figures carved in the full
round have been seen, and a number of objects such as fan handles, canoe
paddles, war clubs and *popoi* pounders, display human figures carved in
high relief. 531^x 532^x 778

The convention employed for the figures is that of the tiki. In most of
the carvings the head of the tiki is disproportionately large and has as
its most prominent feature round or pointed oval spectacle eyes with a
high ridge through the center terminating in the ears and the nose. Supra-
orbital ridges are generally indicated and these likewise terminate in the
ears which on the small figures are usually represented by two connected
spirals turned toward each other. On a few specimens only single spirals
are seen and on larger figures a projecting longitudinal flange replaces
the spiral. The nose is shown in different lengths but is always broad
and flat. The mouth is very large and is always open, showing the tongue. 531^x 532^x

The bone ornaments on the handles of coconut bowls show only the
upper half of the body. Below the characteristic head the arms are shown
at the sides of the body with the hands resting on the stomach. In one
tiki figure the left hand touches the chin and in another the right arm rests
on the right shoulder. Some tikis have five fingers on each hand; others
have only three or four. 531^x

In the portrayal of the complete tiki figure the legs are shown in a
semi-squat or flexed position. In figures carved in the full round, the feet
are indicated but not the toes; two dolls which do show the toes were
probably recently made. The figures are pierced between the legs so as to
make them appear as naturalistic as possible. The sex is usually indicated 531^x 532^x

^x531 but is not over emphasized. Many of the heads of *popoi* pounders are
 532 carved in high relief into tiki faces placed back to back. Some of the handles of war clubs and of canoe paddles show tiki faces or complete tiki figures also carved in high relief. One war club has a series of three figures one above the other on two sides of the handle. In the upper figure the hands rest on the stomach, in the middle one the right hand is raised to the mouth and in the lower figure the left hand is similarly raised. The upper figure has four fingers on each hand, the second has five fingers on the upraised hand and four on the hand resting on the stomach, and the lower figure has three fingers on one hand and none indicated on the upraised hand. All three of these tikis represent the male sex. The series on the other side of the handle includes one male and two female figures; only the upper figure shows any fingers and these only on the left hand. One of the most beautiful pieces of carving in the Bernice P. Bishop Museum collection of Marquesan objects is a fan handle. Unfortunately two pieces have been broken off the lower end of the handle. There were originally three double tiki figures—that is, two series of three figures each placed back to back. The upper and lower figures are quite conventionalized and form a sort of hilt; the central figure, the largest of three, is very naturalistic in its convention.

CARVINGS IN LOW RELIEF

^x531 Carvings in the round and in high relief form only a small part of Marquesan decorative art, much more common are the carvings in low relief on flat surfaces: the ordinary carvings on such objects as wooden bowls, canoes, and clubs.

Marquesan carving is particularly rich in the number of design elements employed. For convenience in presentation and for comparison Marquesan designs are described under the headings: angular geometric designs, curvilinear designs, elements common to angular and curvilinear forms, motifs composed of several elements, and naturalistic representations.

ANGULAR GEOMETRIC DESIGNS

Plain straight lines are used in a number of positions and to serve several purposes. They are employed alone as a distinct design element, and are also used to separate zones or to fill parts of a larger design. The lines are carved at right angles to the long axis of the object (Pl. II a), parallel to the long axis of the object, or in a diagonal position (Pl. II, e). There are a few examples of radiating lines (Pl. VI, c) and in quite a number of designs lines are found with one or both edges scalloped (Pl. III, c).

A series of V's, all of the same size and so placed that the apex of 531^x one falls within the arms of the next, thus bringing the sides of the V's into parallelism, produces a very common design which in this study will be spoken of as the herring-bone design. Closely associated with this is the zigzag pattern found on a number of objects (Pl. II, f).

Crosshatching (a design formed by two series of diagonal lines crossing each other) (Pl. v, a); rows of dots (Pl. v, g); checkerwork (Pl. iv, b); and angular fretwork (Pl. iv, h) are designs rarely found in Marquesan carving. On the other hand triangles are employed in several arrangements although the variations are not as numerous as those found on Hawaiian and Samoan tapa. The Marquesans use plain triangles, triangles filled with V's, triangles filled with segments of concentric ovals (Pl. vi, e) or with lines parallel to one side of the triangles. They also use concentric triangles (Pl. vi, d), rows of interlocking triangles and groups of four triangles with the apexes meeting and the bases forming the sides of a square (Pl. II, h). In the interlocking triangles and in the groups of four triangles the triangles themselves are seldom plain but filled with lines parallel to one side (Pl. iv, j), a series of V's (Pl. iv, k), concentric triangles (Pl. iv, l), or plain triangles with a scalloped base (Pl. v, e). In the groups of four triangles each triangle may show a different form of fill.

Several arrangements of rectangles and diamonds are also used. There are plain rectangles, concentric rectangles (Pl. iv, a), segments of concentric rectangles, and rectangles pierced on one side by a groove. There are plain diamonds, concentric diamonds (Pl. II, j), and diamonds filled with an angular spiral (Pl. vi, b). Spirals also appear in rectangular and triangular form (Pl. VII, d-h).

Closely related to the spiral is a design element which will here be called the "hook scroll." It is formed by making an L-shaped groove, really a broad hook, piercing one side of the unit it is designed to fill, then making another L-shaped groove with sides parallel to the first and with the angle of the second within the arms of the first but piercing the unit at the opposite end of the L. A third L-shaped groove pierces the unit as does the first and a fourth L, if present, pierces the unit as does the second. The ridges between the grooves are connected and it is this part which forms the hook scroll (Pl. iv, c).

Plain crosses (Pl. ix, c) and staggered crosses (Pl. ix, a-b) are both used by the Marquesans, but the staggered design is the favorite.

CURVILINEAR DESIGNS

Although both plain circles and concentric circles (Pl. III, e) are to be found in Marquesan carving, neither are common. Ovals, concentric ovals

- *531 (Pl. III, f), pierced ovals (Pl. VI, a), and segments of ovals (Pl. III, g-h), however, are found in large numbers. It should be noted that the Marquesan oval is not a true oval, resembling rather a rectangle with rounded corners. Precise classification is difficult.

Corresponding to the angular spiral is the less common circular spiral. Three forms of double spirals are also found; in one, both spirals are turned in the same direction (Pl. VIII, a), in another, the spirals are turned toward each other (Pl. VIII, c), and in the third the spirals are turned away from each other (Pl. V, d).

The term "broad hook" has been coined to describe a design element which the Marquesans use more than any other decorative figure. Its use even takes precedence over the angular spiral and the hook scroll of which it is really an essential part. The broad hook consists of a groove which in some figures resembles a segment of an oval. It has one long, straight arm and two shorter arms of unequal length turned at approximately right angles to the long arm. Some broad hooks have two arms instead of three, in which case one end is often pointed. Another form of broad hook is short and stubby and the longer arm has one convex and one straight edge instead of two parallel edges (Pl. VII, j-k-l).

Several Marquesan war clubs of fairly recent make display a form of double hook which resembles a letter U with wide horizontal flanges at the top. The ends of these flanges are pointed (Pl. VI, f).

Another design which appears many times on different objects is known to the natives as *pooka*, and for want of a suitable English equivalent this term is retained. In its simplest form the *pooka* is a rounded U, but there are many variations in the design; the more complicated forms showing stages in the development of a spiral and apparently the whole unit is related to the pierced ovals (fig. 1, a-k). For a discussion of the variant forms of this design see page 23.

A design semicircular in outline and having short vertical lines extending down from the concave side of the figure appears on a number of objects. Because of its resemblance to a comb it is here called the "comb design" (Pl. IV, e).

Some parallel wavy lines (Pl. III, a), corresponding to angular zigzags are to be found. Irregular curves are quite common, especially on house posts made in early times (Pl. III, b).

ELEMENTS COMMON TO ANGULAR AND CURVILINEAR FORMS

It is to be expected that several designs which appear both as angular geometric and curvilinear patterns are fundamentally expressions of the

same concept. Perhaps the best example is the spiral, in which the basic concept is a single line wound round and around a center. Whether each turn is a curve or an angle is a matter of secondary importance. Significant in this connection is the observation that some groups of people in the Pacific use one form of the spiral almost to the exclusion of the other. The Marquesans use both forms but the angular spiral is dominant. The pierced oval locally known as *eipuoto* is obviously related to the pierced rectangle, but the Marquesans use the curvilinear form more frequently than the angular form.

The comb design also has its counterpart in the angular geometric forms. The angular form consists of a horizontal or longitudinal line with short transverse lines (Pl. iv, f). On some objects two or three comb designs are grouped together and connected.

MOTIFS COMPOSED OF SEVERAL ELEMENTS

The term motif is here used to designate a design which is repeated several times on an object but which analysis shows to be composed of two or more design elements. An example is the elbow design or *kaake*. In its simplest form the *kaake* consists of a series of broad hooks, each hook being within the angle formed by the arms of the next in the series, the sides of each interior hook being parallel to the sides of the outermost hook. The outer hooks are shorter at each end than the inner ones and the remaining spaces are filled with hook scrolls. The elbow outline of the whole figure and the one long, plain, broad hook are constant features of the design, but the ends and the rest of the body are variously treated (Pl. vii, a-b). The design on the carved wooden bowl shown in Pl. vi, g is apparently related to the *kaake*, but a long curved outline has been substituted for the sharp elbow and the plain groove extending the full length of the figure is in the center of the design instead of on the inner or concave side. The *kaake* is used in tattooing as well as in carving and here still further minor variations in the design are apparent. Many illustrations are given by Willodean C. Handy (18)¹.

Small units known as *pohu* and consisting of several irregular grooves in a square or oblong space (Pl. iv, d) are employed to fill space. They are used in carving and in tattooing.

A common motif in bowl decoration consists of a series of oblong grooves with a longitudinal ridge in the center, the oblongs being separated by a plain space about equal in width to that of the oblong and the whole

¹ Throughout this paper the number in parenthesis refers to the bibliography on page 101.

^x53|row surmounted by a series of zigzags. The design is quite possibly related to a series of conventionalized human forms (Pl. v, c).

Another motif consists of a semi-oval unit filled with two broad hooks and two series of parallel diagonal lines (Pl. viii, e).

The cross seems to be a favorite design and both plain and staggered crosses are represented with the arms extended into hook scrolls or spirals (Pl. ix, a-e).

One motif which is used repeatedly is called by the natives *mata*. It is a much conventionalized representation of a human face although some *mata* border on the realistic and all stages between the naturalistic tiki representations and the conventionalized *mata* may be found. In its simplest form the *mata* consists of two half ovals or broad hooks, variously filled or plain; these represent the eyes. A curved groove convex upward represents the nose, and a wide groove around three sides of the unit represents the mouth. In some examples a form of *pokaa* serves to indicate the nose. In many *mata* some form of cheek fill is employed probably to represent tattooing. *Mata* are adapted to semi-oval, semi-circular, triangular, and rectangular spaces (Pl. xii, A, a, c, e; Pl. xii, B, a-d; Pl. xvi, A, c). In the modifications of the *mata* motif shown in Pl. xii, A, b, d, the two eyes are represented by a single broad hook filled with scalloped lines, two of the spirals represent either the ears or cheek fill, and the third spiral plain in figure b and scalloped in figure d represents the mouth. Examples of double *mata* are found in which the design may be seen equally well from either of two directions. There are also innumerable examples of *mata* within *mata*; one complete *mata* may serve as the eye of a larger *mata* or rarely the larger *mata* may in turn serve as one eye of a still larger *mata* (Pl. xii, B, d).

A design, called in this study the "block design," consists of a series of pairs of rectangular blocks of various sizes filled with incised lines, each block being connected by a diagonal line with the one at the alternate level in the next pair (Pl. xvi, A, b).

NATURALISTIC REPRESENTATIONS

PLANT FORMS

The representations of natural objects appearing in Marquesan carving may be grouped under three headings: plant forms, animal forms, and human forms. True plant forms were found only on a few bowls, although a conventionalized figure somewhat resembling a palm leaf was found on several war clubs and *pokaa* (Pl. iv, g). This plant design consists of a narrow elongated oval filled with radiating lines and pierced by a longitudinal groove. Small oblong units containing a sheaf of leaves

were noted on the sides of two Marquesan bowls, and on one bowl are several groups of three leaves so arranged as to fill a roughly triangular space (Pl. VIII, d). Conventionalized floral units were seen only on the bottoms of a few bowls. These have nine and ten petals in the form of pointed ovals radiating out from a center consisting of concentric circles. Some of the petals in one flower are filled with the herring-bone design. Other bowls display groups of six pointed ovals radiating from a common center that may have been intended for floral effects. 531^x

ANIMAL FORMS

Three classes of animal forms were found depicted in Marquesan carving. The most common form is evidently intended to represent an insect but the designs are too much conventionalized to permit the recognition of species. Scarcely any two of the insect motifs are exactly alike although certain features are fairly constant. The body is usually represented by a pointed oval and the legs by angular or curvilinear spirals.

The typical designs show three pairs of legs and a pair of antennae. Two pairs of legs represented by spirals turned in opposite directions are located near the center of the body; the third pair of legs is attached to the rear end of the body corresponding to the position of the antennae at the forward end. Some designs show only two pairs of legs, one pair centrally located and the other at the rear end, and a few designs show only one pair of legs and the antennae. In some representations it is impossible to tell which end of the insect is the head as both ends are similarly finished, either with or without heads. A number of the insect bodies are filled in with herring-bone designs or have concentric diamonds or triangular spaces filled with V's in the center and herring-bone on either side. One motif was found in which the body was pinched together in the middle suggesting a pair of tiki eyes. This same figure has what seems to be a pair of antennae at either end of the body. Illustrations of a number of the insect motifs are given in Plate XVIII, a-j, n-u.

One bowl displays three motifs highly suggestive of lizards. Each figure has a long, slender body pointed at either end, a head, and two pairs of legs. In two examples very short transverse ridges attached to the sides of the body may be intended to indicate ribs. The legs of the lizards project out at right angles from either end of the body, recurve, and end either in combs or in hook scrolls or segments of concentric circles. The head is a plain oval knob and the tail is a semi-oval with a longitudinal line drawn through the center (Pl. XVIII, l). The space between the forward and the rear legs is carved with small designs at a lower level than the body of the lizard and in no wise connected with it.

^x531 A third animal representation consists of a long, slender body having straight parallel sides. At one end is a circular head and the other end is marked in some examples by concentric semi-ovals. The figure has innumerable pairs of legs which in some of the designs appear extended at right angles to the body while in others they occupy a diagonal position. Lines extending from the head may be intended to represent antennae (Pl. XVIII, *k* and *m*).

HUMAN FORMS

Tiki figures similar to those carved in the round and in high relief (p. 5) are conventionally used in the decoration of flat surfaces. Examples of complete tiki figures are rare in flat decoration but tiki faces or parts of tiki faces are common. One tiki figure has round, open eyes showing the pupils, pairs of hooks of unequal length for ears, concentric rectangles representing the mouth, with an inner rectangle probably indicating the tongue. The nose is the typical tiki nose. The body is much conventionalized, showing the shoulders and a pair of large angular spirals probably intended to represent arms.

Double tiki figures may also be noted. In one example each figure has a face consisting of eyes, nose, and mouth, disproportionately large, but no ears. Each of the two bodies are bordered by arms but a single pair of legs centrally located serves both figures. Another double tiki shows some unusual features. It has two heads but in place of the typical double spirals three of the ears are represented by single spirals. The arms and legs are in proper relation to the head but are not connected with any other part of the body. One set of hands has four fingers; the other, only three. Of the legs only the thigh and knee are shown. (Pl. XI, *b* and *c*).

Tiki faces may be found on nearly every object carved by the Marquesans. Typically all the facial features are shown. The eyes are usually pointed ovals with a line drawn through the center connecting the nose and ears, indicating closed eyes; but some faces have round, open eyes. In the process of conventionalization the various features gradually disappear (Pl. X, *a-j*). The feature most frequently lacking is the mouth. Other features which disappear are the ears and nose, until finally only the eyes remain. Some figures show only a single eye with one or two ears attached.

A few human figures examined are not of the tiki convention. They resemble the figures in petroglyphs: a roughly, circular head, a wide, straight band for the trunk of the body, arms akimbo, and legs spread apart. Some of them have grotesquely distorted heads (Pl. XVII, *f*). In nearly all figures the legs are short and heavy and the hands and feet are

absent (Pl. xvii, a-b). One figure (Pl. xvii, c) has a triangular body⁵³¹^x and thin, spindly legs.

One motif which recurs a number of times seems to be a conventionalized representation of a human being. It depicts only the head and shoulders, the head being a triangle with apex pointing downward and joined to an inverted U. In some figures there is a longitudinal line drawn through the center of the U, making that portion of the figure look like a small letter m. This third or central vertical line represents the trunk of the body, while the outer lines represent the shoulders and the arms of the person (Pl. v, b).

USE OF DECORATIVE DESIGNS

Except for objects carved in recent years there is little indication that the carver had a preconceived notion of the completed decoration. The Marquesan did not make a pattern and then arrange his designs to achieve a symmetrical effect. He used whatever designs occurred to him at the time so that no two objects are decorated exactly alike and seldom is an object found which has what is known as balance. Certain carvers did, however, develop an individual style and their work may be quite easily recognized even in a large collection by the choice of designs, the general arrangement of the designs, or the technique in the carving.

DESIGNS ON HOUSE POSTS

In addition to house posts carved in the round according to the tiki⁵³¹^x convention (p. 5) there are a great many posts with angular geometric⁴¹² and curvilinear designs. In former times the designs were cut on the posts³⁵³ by stone adzes but metal tools have been used for many years. This change has had very little influence upon the selection of designs.

It will be noted that the designs are never applied in a continuous⁵³¹^x band running the full length of the post but are carved in sections of various widths. Each section is separated from the next either by a single line or by a group of parallel lines at right angles to the long axis of the post. A few posts show an irregular longitudinal division somewhere near their center. This consists of an area of uncarved wood separating the carvings of different designs.

Angular geometric motifs are predominant in the designs on house posts but compared with recent work the older carvings show a more liberal use of curvilinear patterns. With the assistance of Ralph Linton (22) the following summary of the design elements and motifs used in the house post decorations has been prepared:

ANGULAR GEOMETRIC DESIGN ELEMENTS

- x
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1. Straight horizontal grooves used singly or in series to separate the sections or zones of more elaborate design and also to fill zones (Pl. II, a). Variations of this design element include:
 - a. Horizontal grooves with length equal to half the width of the post, arranged in two vertical series so that the outer ends of corresponding grooves of each series are at alternate levels and their points interlock (Pl. II, b).
 - b. Horizontal grooves with length equal to one-third the width of the post, arranged in three vertical series, the outer ends of corresponding grooves of the two outer series being at the same level and the inner series alternating with them (Pl. II, c).
 - c. Horizontal grooves with length equal to one-fourth the width of the post, arranged in four vertical series, the outer ends of corresponding grooves of the two outer series being at the same level and the two inner series alternating with them and with each other (Pl. II, d).
 2. Straight diagonal grooves, used to fill zones (Pl. II, e).
 3. Series of parallel horizontal zigzag lines (Pl. II, f).
 4. Narrow bands of plain alternate interlocking triangles (Pl. II, g).
 5. Groups of four triangles meeting at their apexes, their bases forming the sides of the zone, the interior of the triangles being filled with:
 - a. Lines parallel to the base.
 - b. Lines parallel to one side.
 - c. A series of V's, diminishing in size as they approach the base with sides parallel to the sides of the triangle. Two or more varieties of fill may be used in different triangles of the same zone (Pl. II, h).
 6. Diamond-shaped figures:
 - a. Large diamonds with lateral corners touching the edges of the post, leaving four triangles in the corners of the zone (Pl. II, i).
 - b. Small diamonds arranged in close order to fill the entire zone. The space within these diamonds is filled either with concentric diamonds or with angular (commonly broken) spirals, with sides roughly parallel to the sides of the diamond (Pl. II, j).
 7. Wide straight lines with one or both edges scalloped (Pl. III, c). The lines in some designs are so arranged that the edges of the scallops nearly meet, giving a beaded effect approaching that found in bowl decoration. In other designs the scallops interlock in such a way that a wavy line is formed. The wide scalloped line is carved in horizontal position, worked into zigzags, into a series of V's filling a triangular space, and into an angular spiral.

CURVILINEAR DESIGNS

1. Circles, single or in concentric series (Pl. III, e).
2. Ovals, single or in concentric series (Pl. III, f).
3. Portions of circles and ovals, commonly half or quarter sections, plain or filled with lines parallel to the circumference. (Pl. III, g-h).
4. Parallel wavy lines (Pl. III, e).
5. Irregular curves. In some of the older house posts the irregular curves are worked into mazes that fill entire zones (Pl. III, b).
6. *Mata* (Pl. XII, A, a-e; B, e-d).

Of the curvilinear design elements the segments of circles and ovals appear to be most in favor, the irregular curves taking second place.

Many house posts show angular geometric and curvilinear patterns employed together. There are zones in which a series of concentric ovals is superposed upon a series of concentric diamonds, zones of concentric circles upon a background of horizontal parallel lines (Pl. III, e), and

zones in which a semi-circle is substituted for a V in a series of V's, used⁵³¹^x to fill a triangle. One post shows a series of concentric ovals superposed³⁵³ upon a series of V's, and a group of six wide horizontal lines superposed upon the concentric ovals making a triple overlapping of design.

One design motif consists of two quarter sections of concentric ovals placed side by side so as to form a half oval with the sections separated by two, or by three, horizontal lines which project out beyond the outer oval. (Pl. III, *g*). This design is probably related to the concentric ovals pierced on one side by a horizontal line, used frequently in under-arm tattooing (18).

Members of the Bayard Dominick Expedition photographed a house post which displays a zone filled with two segments of concentric ovals and a small pierced oval so arranged as to give the appearance of a *mata*. The representation may not have been intentional, for no other example of a *mata* carved on a house post is known.

DESIGNS ON CANOE MODELS

The study of designs used to decorate canoes has of necessity been lim-⁵³¹^x ited to an examination of canoe models as no complete Marquesan canoes⁵⁰¹ have been preserved from ancient times and the fragments of old canoes photographed by members of the Bayard Dominick Expedition do not show any designs. The old canoe models in the collection of the Bernice P. Bishop Museum are very exact in their construction so that it seems probable that the designs carved on those models are likewise good replicas of the ones formerly used. The newer models are carved on the bottom as well as on the bow, stern, and side planks. Canoes which actually saw service were not carved in this manner and it is therefore difficult to judge the value of the designs on the recent models.

Like the house posts, the designs on the canoe models are inscribed⁵³¹^x between parallel lines which run transversely to the long axis of the canoe. These zones are of various widths and some of them are divided longitudinally. Both angular geometric and curvilinear patterns are used separately and in combination. On the bottom of one model are no angular geometric patterns and on the side planks only two angular figures consisting of concentric triangles at either end (Pl. VI, *d*). One motif on the top of the bow piece combines angular geometric with curvilinear figures.

The bow and stern pieces and side planks of most of the canoe models are carved with purely angular geometric designs. These are for the most part straight, horizontal, and diagonal grooves used in series to separate zones and also to fill zones, diagonal grooves so arranged as to give the

^x53| appearance of interlocking triangles (Pl. iv, j), and a few examples of zones filled with groups of four triangles meeting at their apexes, their bases forming the sides of the zone. The interiors of the four triangles are filled with series of V's diminishing in size toward the base, and with sides parallel to the sides of the triangles. Large concentric diamonds are found in many places, some of them becoming rectangular spirals. With one canoe model is a model of a paddle carved with two series of concentric triangles placed base to base suggesting a possible origin of the diamond (Pl. vii, c). Triangular spirals are about as common as quadrangular ones (Pl. vii, d, e). Two of the commonest curvilinear designs found on the canoe models are the broad hook and the *kaake* (pp. 8 and 9).

Two motifs recognised as tattoo designs were also noted. One of these consists of three concentric ovals, the outer oval being interrupted in the center of both long sides by a broad hook, and the inner oval similarly interrupted by small concentric half ovals. The center of the unit is filled with three half ovals and two horizontal grooves. One of the grooves has numerous short transverse grooves on one side, each groove with a rounded tip. The other motif consists of three concentric ovals pierced at one point by a long, straight groove that reaches to the center of the figure. In the tattoo pattern from which this canoe design was probably derived, there are two such ovals side by side and both pierced by a single horizontal groove.

On the upper side of the bow piece of one canoe model is a motif representing some insect, possibly a cockroach. The body is a pointed oval with a disjointed head and three pairs of spiral legs. On part of the bow piece the central element of the insect figure is repeated three times. The carver intended either to represent three bodies or one body in three segments. In this figure the legs are disjointed and not spiral; some of them are connected with two longitudinal grooves which border the figure.

Many *mata* and modified *mata* were noted on the canoe models and *mata* within *mata* were also seen. Tikis, on the other hand, are few in number, although they are found on the tip of the bow of each canoe. The features of the tikis are quite true to type, the eyes being broadly elliptical, in fact almost round. In some tikis the eyes touch each other; in others they are connected by a line, or extension of the nose, the eyes being represented as closed and supraorbital ridges indicated. The ears are represented by double curvilinear spirals; no examples of the angular spiral ears so common in the tikis found in the bowl decoration were seen. The noses have long, narrow bridges and broad, flat nostrils. The mouths are either narrow concentric oblongs with rounded corners or

approximately triangular figures, in which the hypotenuse serves as the upper lip; the opposite angle rounded off serves as the lower lip and an inner triangle represents the tongue. Small, conventionalized figures at the sides of the mouths represent the arms and hands. It is interesting to note that the hands have five fingers in place of the more common three or four found on many tiki figures carved in the round. The elevated position of the arms and hands has probably given rise to the still more conventionalized forms of cheek fill.

Considered as a whole, angular geometric patterns were probably the chief elements of design used to decorate the canoes in the earlier days. The more recent canoe models show a liberal use of ovals and segments of ovals which are for the most part worked into *mata*. Tiki faces are found upon the bow pieces only. A few tattoo designs have been used and likewise a very few conventionalized naturalistic figures. Angular spirals and toothed lines comprise most of the fill.

DESIGNS ON CANOE PADDLES

All the canoe paddles examined are of fairly recent make but the designs on them are very similar to those found on the canoe models with, however, the addition of one or two more elements. The designs consist of horizontal bands or zones of uneven width within which are semi-circular, semi-oval, and complete oval divisions. In some designs the base of a semi-circular division in one zone meets the base of a semi-circular or semi-oval division in the adjoining zone, together making a complete unit.

The carvings on the blades of paddles are almost entirely curvilinear, no purely geometric elements or motifs being employed. Geometric elements were, however, exclusively employed on the terminal knob of the blade where the design consists of interlocking triangles, each filled with a series of V's diminishing in size as they approach the base and with sides parallel to the sides of the triangle (Pl. IV, *b*).

The elements of design repeated most frequently on the paddles are the broad hook and the spiral. These are used repeatedly as parts of such motifs as the *mata*, and also as a means of filling space.

Some of the *mata* on canoe paddles are very clear and complete, others are degenerate forms that may be merely accidental resemblances (Pl. XII, *B*, *a*, *b*). One semi-oval unit contains a very definite *mata* and several broad hooks below it, which suggest a second *mata*. It is possible that the unit was designed to show two *mata* facing each other but it is equally possible that the lower figure was intended to represent cheek fill (Pl. XII, *B*, *c*). Examples of *mata* within *mata* were also noted, one unit seeming to contain three *mata*, one within the other (Pl. XII, *B*, *d*).

^x531 Next to the *mata* the motif repeated most frequently is probably the *koake* design (p. 9). In several designs four of these *koake* with their sides and apexes nearly meeting, occupy the center of a zone, the space between them appearing as a cross. In some units this space is partly filled with broad hooks or a series of small chevrons of the coarse herring-bone pattern, showing that the cross was not intended as a design unit. In other units the space between the *koake* is large and a wide double groove with closed ends appears in its center, thus forming a very attractive cross probably consciously employed as a separate and distinct design (Pl. IX, c). In a few designs, grooves of the broad hook type are so placed that the space between them forms a staggered cross with arms extended into hook scrolls (Pl. IX a, b, d, e). This unit is more common on war clubs and bows than on canoe paddles.

One paddle shows a fine example of two sets of concentric ovals pierced and connected by a horizontal groove (Pl. XVI, A, a) such as appears in under-arm tattooing. On two paddles designs enclosed within small ovals were found which greatly resembled certain tattoo motifs used on the back of the legs. The designs within these ovals differ in minor detail in the two paddles, but the principal feature is the same, namely, a large oval pierced on one side by two short grooves which likewise pierce a smaller oval on the inside of the larger one. There are also figures which suggest *mata* and spaces filled with more or less angular spirals and broad hooks.

Few tiki faces are employed in the decoration of paddles and only one of those seen shows all of the facial features; the others lack ears. One design in the form of a narrow band shows two tiki figures facing each other. (See Pl. XI, c.)

One motif repeated on the two sides of a paddle vaguely suggests an insect with a slender body in two sections, a head, and four legs in the form of angular spirals.

DESIGNS ON ANCIENT WAR CLUBS

The designs on the three genuine old war clubs (*uu*) in the Bernice P. Bishop Museum are unlike the modern specimens made for sale to tourists. The difference is sufficiently marked as to justify separate description of the old clubs and their modern representatives.

All of the old war clubs have certain features in common. Their heads were designed to represent double tiki heads and this convention has been followed very closely, although the proportions of the various parts of the figure vary somewhat. Each club is carved on both sides of the head and the decorated zones are similarly located. The raised median

line connecting the two knobs or striking surfaces of the clubs divides ⁵³¹^x the head horizontally into two parts. Above the median line are two small protruding tiki heads carved in the half round and framed in ovals made of radiating lines. These small heads with their frames represent the eyes of the large tiki mentioned just above. A third small tiki head carved in the half round is located in the center of the horizontal median ridge and serves as the nose of the large tiki. The knobs or striking surfaces of the clubs serve as the ears of the large tikis, and the wide carved band below the median ridge serves as the mouth. This carved band is divided into three narrower horizontal bands which, following the usual tiki convention, might be taken to represent the upper lip, the lower lip and the tongue. The upper band consists of two sections a half-inch to an inch apart, which in some figures are connected by a narrow raised band. In all figures examined the middle band or zone contains a tiki face, and the lower band, much the widest of the three, is filled in solidly with fine, detailed carving. Each of these bands has its minor variations. (See pp. 20-21.)

Several of the war clubs show incidental faces close to their upper edges. For instance, a small tiki face is to be seen at the very top of both decorated surfaces—that is, high on the forehead of the large tiki. The eyes of these faces are in line with the lower edge of the beveled surface which is intermediate between both the carved surfaces of the club and the top, or uncarved surface. The head of one of the *uu* is pointed to an exceptional degree which accounts for the fact that the eyes in the little tiki faces have a decided downward slant. On the other clubs the eyes are practically on a level. One *uu* has a small tiki face on both outer edges of the head of the club opposite the center of the oval frames serving as eyes to the large tikis. One-half of the little tiki face is on one carved surface of the club and the other half on the other carved surface, so that the whole face may be seen only on the edge of the club. The eyes of the small tikis on this club slant upward. A specimen (No. E, 5030) in the Peabody Museum, Salem, has tiki faces similarly located and on this specimen also the eyes slant upward.

A detailed study of the carved band on the lower half of the head of the club has brought out some interesting facts. In all but a very few specimens the two sections forming the upper of the three divisions consist of blocks of parallel horizontal lines with borders on the inner end, and in most specimens upon the upper and lower sides also. These borders display parallel vertical lines, zigzags, broad hooks, and a few simple curvilinear spirals. The end borders have as their central design the pierced oval motif. The bands which pierce the ovals either connect the two sec-

^x53) tions of this band or appear as uplifted arms terminating just below the chin of the small, centrally located tiki head. In one club naturalistic representations of lizards are substituted for arms. The head and half the body of each lizard penetrates the band while the tail points up to the tiki head. On most of the clubs the space between the two sections of the top band is partially filled with a small unit, square or oblong in outline (Pl. IV, *d*) similar to the *pohn* motif used in tattooing. Designs characteristic of war clubs are shown by Linton (22, Pl. LXIX).

Two war clubs were found which differed from the others in the arrangement and selection of designs in this upper division of the decorated section representing the mouth of the large tiki. The designs have no borders and consist of straight lines and broad hooks, both having innumerable short transverse grooves, half sections of concentric ovals and oblongs, pierced ovals, and a few simple curvilinear spirals. On one of these clubs (L. W. J., Peabody Museum, Salem) the outline of the band is very irregular and is filled for the most part with a maze of angular grooves, within which may be distinguished a few pierced oblongs, a few circles, and segments of ovals and oblongs. One motif resembles a palm leaf (Pl. IV, *g*).

The unit of design employed in the central band is a tiki face. These tikis present several interesting variations. In some figures the eyes are on a level, while in others they slant upward, and in one club (No. E, 5031, Peabody Museum) they slant downward. On most figures the eyes are about three-fourths of an inch apart but a photograph of the club in the Peabody Museum shows the eyes of one face to be one and one-eighth inches apart and of the other face one and three-eighth inches apart. On some clubs the eyes are plain, in others they display two encompassing ridges, the outer one wider and carved with parallel vertical lines, or with radiating lines. In one club half the outer ridge is carved with radiating lines and the other half with broad hooks, and what is still more unusual, the two halves are in alternate positions in the two eyes. Many of the faces show supraorbital ridges and a few of these are highly arched.

The club marked "L. W. J., Peabody Museum," displays very large, round eyes with a median transverse groove in place of the more usual ridge connecting nose and ears. Each eye is filled with carving that may be considered a transitional stage between a complete tiki face and a *mana*. The upper half of the figure shows two eyes consisting of concentric circles, the outermost circles having each an L-shaped groove pointing outward and downward, apparently rudimentary ears. Between the eyes is a roughly circular unit, the central part of which is solid and has many short grooves radiating outward. It seems to be only fill. The nostrils are

represented by two sets of curved toothed grooves set end to end. The whole lower half of the figure is plain and was probably intended to represent the mouth. ^{531x}

The noses on the tiki faces are of the conventional tiki type, but some of them are much longer than others. One war club (No. E, 5031, Peabody Museum) shows the nostrils detached from the rest of the features although in proper position. This same club shows a nose on the second tiki face which consists of concentric semi-ovals closed at the bottom, a form more characteristic of a *mata*. The ears are present in some of the tikis and absent in others. When present they are invariably represented by double curvilinear spirals.

The lower of the three divisions, which united represent the mouth of the large tiki, is filled with a lot of small detail carving consisting of short vertical and longer horizontal parallel lines, simple angular fretwork (Pl. iv, h), zigzags, interlocking triangles with rounded apexes filled with curves roughly parallel to the sides of the triangles and having innumerable transverse lines, palm leaf motifs, concentric circles with and without a groove in the center, concentric ovals and half ovals pierced by a straight groove, quarter sections of concentric ovals, concentric squares pierced on one side, single and double broad hooks, and angular and curvilinear spirals. In several clubs a more or less symmetrical effect is achieved in this band by the presence of two long, narrow grooves in horizontal position and centrally located, each ending in a pierced oval at the outer edge of the club and frequently having a larger pierced oval directly above and below the long grooves, the remaining space being variously filled.

DESIGNS ON MODERN WAR CLUBS

The war clubs made in recent times for trade and for the tourists are inferior to the older specimens in quality of carving and in simplicity and effectiveness of decoration. Even the shape of the clubs has degenerated. Every square inch of available space on the sides of the heads of the modern war clubs is carved, and the tiki, which is the central concept in the decoration of the ancient clubs, is poorly delineated. A greatly elongated forehead has become the center of decoration and the eyes have been shoved down and brought closer together. In place of small tiki heads carved in the half round, the modern clubs show oblong-shaped projecting knobs with tiki faces carved in low relief on the front surface, or round, undecorated knobs. A similar knob represents the nose, and the ears—undecorated in the older specimens—are elaborately carved in angular geometric designs. As representation of a mouth, the wide carved

^x 531 band on the handle just below the head of the modern club is a poor substitute for the carved band on the lower part of the head of the older clubs.

On the heads of most modern clubs the central and most prominent feature is a circular, oval, or square unit of design surrounded by a border of angular geometric or, rarely, curvilinear patterns. This is carved on what is really the forehead of the tiki. On many clubs directly above the central unit and breaking into the border is a double hook. (See p. 8 and Pl. vi, f.) In one example, a square central unit is divided into four triangles each containing a tiki face. Several of the oval units contain six tiki faces all turned toward the center of the unit, which is occupied by a small circle or by one of the many variant forms of a pierced oval or *pokaa* (p. 23 and fig. 1, a-j). The space between the tiki faces and the center of the unit is variously filled. In one specimen lines extend from the sides of the nostrils to a small central circle and the space between is filled with parallel horizontal lines. In other designs sections of concentric ovals extend downward from the lower lip of the tiki. Two large circular units each contain seven tiki faces just inside the perimeter, while the center of the unit is occupied by a circle about one and three-fourths inches in diameter with lines drawn to its center like the spokes of a wheel. The space between the spokes is filled with concentric triangles.

Some of the motifs are far more complex. One oval contains a large tiki face in the upper half of the unit, the lower half being filled with horizontal lines with incised sides. In the curvilinear patterns there seems to be no definite order, but rather a maze of short curved lines, segments of concentric ovals, spirals, and *pokaa*. Around the base of most of the protruding tiki heads is a border of concentric semi-circles with the open ends directed outward.

In one war club the central unit is replaced by about as great a variety of motifs as could possibly be carved in an area of its size. This conglomeration includes a tiki face, a *mata*, isolated eyes with one set or two sets of ears attached, *kauks* motifs, angular and curvilinear spirals, staggered crosses, and circles containing *pokaa* or variations of that element.

The lower half of the carved surfaces of the modern war clubs, including the handles, shows a free use of angular geometric design elements such as horizontal toothed lines, diagonal lines, interlocking triangles, concentric diamonds, and angular spirals. One design which repeatedly occurs is a modified staggered cross. There are several small oval units which contain tiki faces and *mata*. Close examination of one such oval disclosed six *mata*, each half of the unit having three *mata*, one within the other. The prevailing designs on handles are tiki figures and insects.

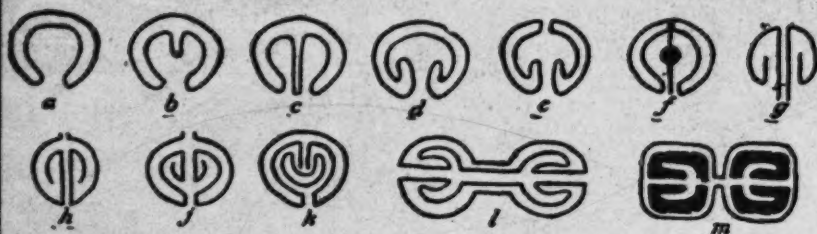


Fig. 1. Drawings showing the development of the *pokas* design.

The *pokas* (p. 8) is found in so many variant forms on war clubs as to merit special attention. Fig. 1 shows twelve *pokas* arranged in order of simplicity to demonstrate a possible line of development; *a* shows the simplest and most typical form. In *b* the same form is shown but with a short tongue extending down from the center of the arch; in *c* the tongue is longer, and in *d* the ends of the *pokas* are recurved inward and upward and a tongue is lacking; *e* shows the arch broken in the center; *f* has a vertical line and dot between the arms of the figure; *g*, *h* and *j* show steps in the development of a spiral; *k* is a combination of *a* and *b*; *l* represents in reality two figures like that shown in *k*, placed back to back and connected by a straight groove (a marked similarity to the under-arm tattoo motif); and *m* differs from *l* only in having a rectangular outer edge.

A number of angular geometric and curvilinear elements and motifs are used as border patterns and as fill on modern war clubs, but the outstanding designs employed are the tiki faces, the isolated eyes with one or two sets of ears attached, the naturalistic representations of insects, and the variant forms of the *pokas*.

DESIGNS ON BOWLS

The Marquesans have extended their highly developed wood-working technique to the decoration of bowls. One fine old specimen (Pl. xiv) shows a predominance of curvilinear designs while another, a large and much weathered feast bowl (Pl. xiii) shows an even stronger predominance of angular geometric housepost designs. The more recently made specimens show coarse, wide lines, giving a heavier effect, and in their carvings angular geometric designs are employed as much as the curvilinear patterns. The bowls carved for commercial purposes at the present time show very open but coarse angular geometric designs. Their decoration appears to have occupied only the time necessary to produce a salable article. [415 439]

^x531 In the decoration of bowls, the bottoms and the sides are treated as independent units. Three bowls examined have no carving on the bottom and one bowl has only a small portion of its sides decorated, evidently an unfinished article. In some bowls the bottom is treated as a single unit; in others it is divided into bands or more or less roughly triangular sections. The sides of all bowls have vertical divisions and many have longitudinal divisions also. In most bowls the vertical division lines or grooves do not extend from the top to the bottom of the bowl, but only the width of the longitudinal bands, and as the designs in the various bands are usually dissimilar it would seem that the carver completed one band or section of it before beginning work on a second band. Groups of parallel lines such as were used to separate divisions on house posts were seen on only one bowl. A photograph of a Marquesan bowl in the collection of M. Geo. LeGarde shows large diagonal divisions in addition to the vertical and longitudinal divisions. On a few bowls the designs extend to the top but a narrow border of one to four parallel lines is carved along the rim of most of the bowls.

The angular geometric elements used in the decoration of Marquesan bowls are listed in the following summary. The spirals and interlocking triangles are the most commonly used. With few exceptions the design elements and motifs are those also employed in the decoration of other objects, but numbers 5, 6c, 8 and 9 were not seen on house posts, canoe models, or war clubs:

1. Straight vertical and longitudinal lines:
 - a. Single lines used to separate divisions.
 - b. Groups of longitudinal lines used for borders.
 - c. Blocks of short longitudinal lines similar to the angular comb design, used for fill.
 - d. Wide vertical lines scalloped on one side and blocks of narrower longitudinal scalloped lines used for fill.
2. Blocks of parallel diagonal lines used for fill and to separate interlocking triangles.
3. Herring-bone design.
4. Zig-zags.
5. Crosshatching.
6. Interlocking triangles filled with:
 - a. Lines parallel to one side.
 - b. Series of V's.
 - c. One row of triangles plain and the other filled with V's, or with the plain triangle having a scalloped base (Pl. v, e).
7. Groups of four triangles meeting at their apexes their bases forming the sides of a rectangular zone, and the triangles filled with V's.
8. Rows of dots (Pl. v, g).
9. Block design. (See p. 10 and Pl. xvi, A, b.)
10. Single triangles filled with V's or with segments of concentric ovals.
11. Concentric triangles.
12. Concentric rectangles.
13. Concentric diamonds.
14. Triangular and rectangular spirals.

15. Plain crosses.

16. Staggered crosses and modifications of that motif.

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Few curvilinear design elements are employed in the decoration of bowls but some of these are used with great frequency. There are a few complete and a great many segments of concentric ovals. True spirals and even a few double spirals are found. Some arrangements of the double spirals suggest *mata* (Pl. v, f). The curvilinear form of the comb design, also broad hooks, *kaake* and several variant forms of the *pokaa* appear on the bowls.

One bowl shows a design obviously related to the *kaake*, the chief difference being the substitution of a curved outline for a sharp elbow (Pl. vi, g). A semi-oval unit filled with broad hooks and diagonal lines (Pl. viii, e) appears in the photograph of another bowl.

Floral effects and representations of leaves are rarely found on bowls. The floral motifs were seen only on the bottom of bowls, and bunches of leaves only on the sides. The floral patterns are more or less oval figures, with six, nine and ten petals radiating from a central point or small central circle. Pointed ovals similarly arranged and probably intended for conventionalized flowers appear upon a plain background or have the spaces between the petals filled with tiki faces, concentric triangles, or staggered crosses. Sprays of small leaves are found on the side of a very old and finely carved bowl in the collection of Madam Malius in Taao, Hiva Oa (Pl. xiv and p. 10). A larger spray of leaves appears in another photograph of a bowl (Pl. viii, d).

Tiki faces are largely used in bowl decoration but complete tiki figures and *mata* are uncommon. The tendency to further conventionalize the tiki by dropping one after another of the facial features is especially evident in bowl designs (p. 12 and Pl. x, a-j). The bowl showing the curved *kaake* (Pl. vi, g) and the large spray of three leaves (Pl. viii, d) also displays in an oblong space what appears to be a much conventionalized *mata*, in which all the features are angular (Pl. xvi, A, c). The photograph of another Marquesan bowl shows several *mata* with noses represented by small solid squares and the mouths by large semi-ovals filled with parallel horizontal or diagonal lines.

Two small coconut shell bowls afford an interesting study of the relationship of tikis and *mata* (Pl. xv). One of the bowls shows four pairs of tiki eyes between the arms of a cross. The other has in the same position four sets of *mata* eyes but no other features. Still another coconut shell bowl or flask displays two *mata* faces with the eyes so placed as to give a curiously realistic effect—much more like that produced by a tiki than by the ordinary *mata*.

^{x531} A favorite design motif for bowls is a conventionalized insect. Some of the many variations of this motif are illustrated on Plate XVIII, *a-j*, *n-u*. The representation of a lizard described on page 11 and shown on Plate XVIII, *l* appears upon one bowl and much conventionalized representations of human beings, described on page 13, are also found. (See Pl. v, *c*.)

DESIGNS ON TREASURE BOXES

A Marquesan treasure box in the Bernice P. Bishop Museum is decorated on the cover and the sides. The design on the cover is divided into two longitudinal sections and also into horizontal bands. It has no complete longitudinal divisions and some of the horizontal divisions are very irregular in outline. On the side of the box near the bottom is a narrow band extending along one side and one end. It is formed of a zigzag line on either side of a straight groove, the remaining space being a series of solid triangles. A band of like design appears on the cover in horizontal position crossing the longitudinal division.

The decorations on this treasure box include angular geometric patterns, curvilinear patterns, and a few naturalistic figures, but the predominant design element is a series of very irregular concentric diamonds. Many of the sides of the diamonds are curving—the result of careless workmanship.

The designs include also a series of concentric circles pierced by a groove, one example of plain concentric circles, and a great many curved lines in such position as to suggest that they were intended to be a series of V's but with apexes and sides rounded out. A possible line of evolution is suggested by several intermediate stages between a true V and a semi-circle or oval as shown in figure 2.



Fig. 2. Drawings showing the transition from the triangle to the semi-oval. From designs on a treasure box.

One section of this box is carved into a maze in which both angular and curved lines are used with no apparent reason except to fill space.

This treasure box is the only object on which were found representations of human beings resembling those found in petroglyphs. Some few of them are veritable gargoyles. (See p. 12 and Pl. xvii, *a*, *b*, *c* and *f*.)

DESIGNS ON CHISEL HANDLES

The collection of Marquesan objects in the Bernice P. Bishop Museum ^{531^x} includes two chisels with carved handles. The four design elements or motifs employed in their decoration are: single triangles filled with V's, interlocking triangles filled with lines parallel to one side, concentric diamonds, and a single crude tiki face. Both carved handles are models and may not be true representatives.

DESIGNS ON STILTS

The shafts of the stilts used in Marquesan games are undecorated, but ^[481] the steps of the stilts are commonly carved (22, Pl. LXVIII, B). The principal decoration on the three specimens in the Bernice P. Bishop Museum are tiki figures carved in the round. In addition to these figures there are straight horizontal interlocking grooves of diagonal lines, such as are used on the house posts, herring-bone, zigzags, scalloped lines, interlocking triangles filled with V's, single triangles filled with V's, groups of four triangles meeting at their apexes, staggered crosses, broad hooks, *kaake*, curved spirals, segments of concentric ovals and combs. Of these the staggered cross is the most common.

DESIGNS ON PAKEA

The Marquesan *pakea* is a crown made up of curved plaques of tortoise shell carved on the concave surface and separated by strips of a white shell, all attached to a headband of sennit. There are also carved celluloid plaques made of materials brought by white traders. ^[293]

Each plaque has at least one tiki face displayed as the central design. On some plaques complete tiki figures are used as a border design; on others half of a face forms the unit of design. There seems to be no uniformity in arrangement or choice of border design. The predominant angular geometric patterns include: straight horizontal lines, straight longitudinal lines, herring-bone, zigzags, interlocking triangles in which one row of triangles is plain and the opposite row is filled with V's, groups of four triangles meeting at their apexes, segments of concentric rectangles, diamonds filled with angular spirals, rectangular spirals, hook scrolls, and staggered crosses. The single example of a checkerwork unit consists of a central square and four other squares placed at the four corners (Pl. IV, b), all included in a space one-fourth inch wide and five-sixteenths inch long.

The few curvilinear patterns noted include segments of concentric circles and ovals, broad hooks, *kaake*, combs, and the palm leaf.

- X⁵³¹ The combinations of designs on the *poko* are neither numerous nor very complex. There are examples of diamonds with herring-bone on either side of the diamond, herring-bone with a longitudinal groove running down the center, staggered crosses ending in four combs, and four-quarter ovals placed in a square space so that the curved surfaces nearly meet, but leave a small, plain cross in the center.

TATTOO DESIGNS²

- X⁵³¹ 304 The Marquesans arranged the tattoo designs upon the body for the most part in horizontal bands with many longitudinal and diagonal divisions in much the fashion followed in wood carving. Some of these bands are of solid color; others are split up into small, almost minute, designs. Large rectangular, triangular, circular, oval, and semi-oval units filled with smaller designs stand out prominently.

The design elements themselves are the same as those used in wood carving with one or two additions and a few subtractions. One tattoo design not used in carving is a representation of a small fish of unidentifiable species (Pl. xvi, B, b): another is a conventionalized bird (Pl. xvi, B, c). Among the design elements and motifs found in tattooing are straight and curved lines ending in dots, lines that dovetail into each other such as are found on some house posts (Pl. ii, b), double scalloped lines, zigzags, wavy lines, fretwork, crosshatching, herring-bone, chevrons, V's, concentric V's, single and concentric rectangles, segments of rectangles, the block design (Pl. xvi, A, b), rows of plain triangles, triangles filled with lines parallel to one side, interlocking triangles, and double triangles with apexes meeting to produce a form like an hourglass (Pl. xvi, B, d).

The oval used in tattooing is more nearly a true oval than is the oval used in carving. It is used singly or in concentric series, both plain and pierced, and in under-arm tattooing a series of two pierced and connected ovals is employed. Some circles are plain, others have a single dot in the center, and still others are arranged in concentric series or filled with *poko*, semi-ovals, radiating lines, double spirals, or faces (*mato*). Segments of circles, crude curvilinear and better angular spirals, and irregular curves are used here and there to fill in space. A face illustrated by Willowdean C. Handy (18, Pl. v, fig. 7)³ is decorated with large, well-formed curvilinear spirals which a native informant described as an ancient design used by all warriors. This same tattoo design is common in Melanesia and its use in the Marquesas suggests some former cultural

² This discussion of Marquesan tattoo designs is based largely on drawings by Willowdean C. Handy (18).

³ [See 8: Handy, this file—Analyst]

connection. It is also interesting to inquire why the use of this design ^{531*} has not persisted. ₃₀₄

One form of *mata* deserves special attention. Its convention is confined to tattooing and is strikingly different from the tiki faces used in carving. The design is not so stereotyped as the tikis and strongly suggests the Jack-o'-lantern faces made by children on Hallowe'en. The eyes are represented by large ovals or small segments of concentric circles. The ears are rarely shown, the nose is commonly omitted, and some figures have no mouth, but this organ is usually emphasized and represented by a wide, curved line so that the whole face, while grotesque, is also pleasing and comical (Pl. xvi, B, f, g). Many circles contain two such *mata* opposite each other.

Mata of the same type as those employed in wood carving are also common in tattooing as are likewise the *kaaks* and many forms of the *pokas* (fig. 1, a, c, b). It should be noted that the *kaaks* used in tattooing is not strictly limited to the elbow-shaped design found in wood carving. Curved forms and straight bands, but with the characteristic *kaaks* fill, are found in tattooing. One example of the curved type of comb design was also noted.

A number of conventionalized representations of natural objects find place in tattooing. Among these the insect designs hold first place. Only one example each of a lizard, a bird (Pl. xvi, B, c), and a fish (Pl. xvi, B, b) was noted. No true representations of plant life were found; although small circular units filled with curved lines, the convex sides nearly touching in the center of the circle (Pl. xvi, B, e), and similar units filled with long, slender ovals with short transverse bars at the outer edge (Pl. xvi, B, a) may have been intended for floral designs. There are also a few examples of the palm leaf design used in wood carving.

Tattoo patterns include a great many conventionalized designs representing human beings. Some of them represent the head by a large dot; others use a triangle or a straight bar. The shoulders and arms are represented by a short, horizontal line with a vertical line drawn down from both ends, and in a few figures by curved lines (Pl. xvii, d). In some of these designs it is impossible to tell whether the figure is facing up or down, as for example the designs in Plate xvii, d, 5-7, which may be turned upside down and still resemble human forms. A very characteristic convention is to represent the arms as upraised. In such figures the head is commonly omitted. In a great many figures the arms and legs terminate in square blocks. Plate xvii, e and g shows examples of designs which somewhat resemble petroglyphs. Several such naturalistic

^x531 figures in various poses that may well have pictographic significance are shown by Mrs. Handy (18, Pl. xv, C) ¹/_A

SUMMARY

^x531 Marquesan designs may be grouped roughly into three classes: House post designs, which are predominantly angular geometric; bowl designs which are predominantly curvilinear; and tattoo designs.

Designs for house posts were extensively used on recent canoe models and were probably used on ancient canoes. The table of design elements (pp. 32-34) shows that bowl designs make use of the largest number of design elements and motifs. They even include most of the house post designs although in subordinate positions. The most important bowl designs not found on house posts are the hook scroll, curvilinear spirals, small tiki faces, floral designs, and representations of insects. The few angular spirals seen on house posts are not typical, but this design is important in bowl decoration. *Mata*, *kauke*, and pierced ovals are as characteristically bowl designs as tattoo designs. Bowl designs have been freely used in the decoration of canoe paddles, war clubs, treasure boxes, chisel handles, stilts and *pakea*.

^x531 The designs of ornamental sennit lashings extensively used in the Marquesas, Tonga, and Samoa are similar to those carved on Marquesan house posts. It seems probable that these designs were originally worked out in the sennit lashings and that in the Marquesas they were later copied in wood carving.

^x531 The tiki figure has gone through an extensive process of conventionalization, many stages of which are visible in the Marquesan carving. There is a gradual degeneration of design from the complete tiki figure carved in the full round, represented by the large wooden and stone idols and by a few wooden house posts, to tiki figures representing only part of the body, usually the upper half, as found on small bone ornaments. The next step is to omit the body entirely and show only the face which in turn is still further reduced, leaving out one facial feature after another until only the eyes or eyes with ears attached remain. It should not be inferred that the highly conventionalized forms are now used to the exclusion of the more complete tikis. The design is chosen to fit the object and the space to be decorated, but there are far more tiki faces than full tiki figures and more incomplete tiki faces than complete ones.

^x531 The *mata* is closely related to the tiki face and may have been derived from it. *Mata* are much more in evidence on canoe models and canoe paddles than on war clubs and bowls; the opposite relation holds for tiki ¹/_A [see S. Handy, this file.—Analyst]

faces. Of all the designs employed by the Marquesans those which are found most frequently are tikis, *mata*, angular spirals, broad hooks, hook scrolls, and representations of insects. 531^x

It may here be remarked that the great number and the character of the designs employed by the Marquesans in carving and in tattooing suggest that it would have been an easy step to develop a system of picture writing, and that probably the Marquesans would have taken this step in a comparatively short time had the gradual evolution of their culture not been interrupted by the coming of Europeans with their far more effective system of writing.

In Table I all the design elements and motifs used in Marquesan carving are listed together with the objects upon which they are found.

TABLE NO. 1

MARQUESAN DESIGN ELEMENTS AND MOTIFS USED IN CARVING

DESIGN ELEMENT OR MOTIF	OBJECTS CARVED							
	HOUSE POSTS	CANOE MODELS	CANOE PAIDLES	WAR CLUBS	BOWLS	TREASURE BOX	CHISEL HANDLES	STILTS
1. Straight horizontal lines	x	x	x	x	x	x		x
1a. Straight horizontal interlocking grooves	x			x				x
2. Straight longitudinal lines				x	x	x		x
3. Scolloped lines	x	x	x	x				x
3a. Toothed lines		x		x				
4. Parallel diagonal lines	x	x	x	x	x		x	
5. Radiating lines				x				
6. Herring-bone			x	x	x		x	x
7. Zigzags	x			x	x	x	x	x
8. Crosshatching					x			
9. Rows of dots					x			
10. Single triangles:								
10a. Triangles filled with V's					x	x	x	
10b. Triangles filled with segments of ovals					x			
11. Interlocking triangles filled with:								
11a. Lines parallel to one side		x	x	x		x		
11b. A series of V's			x	x	x		x	x
11c. Plain	x					x		
11d. Scolloped base					x			
11e. Concentric triangles				x				
12. Groups of four triangles meeting at the apex	x	x	x	x			x	x
13. Concentric triangles		x	x	x	x			
14. Checkerwork								x

TABLE NO. 1—Continued

MARQUESSAN DESIGN ELEMENTS AND MOTIFS USED IN CARVING

531^x

DESIGN ELEMENT OR MOTIF	OBJECTS CARVED							
	HOUSE POSTS	CANOE MODELS	CANOE PADDLES	WAR CLUBS	BOWLS	TREASURE BOX	CHISEL HANDLES	STILTS
15. Block design					X			
16. Concentric rectangles			X		X			
16a. Segments of concentric rectangles				X				X
16b. Pierced concentric rectangles			X	X	X			
17. Solid diamonds			X		X			
18. Concentric diamonds	X	X		X	X	X	X	
19. Diamonds filled with angular spiral	X		X	X				X
20. Angular fretwork				X				
21. Angular spirals:								
21a. Triangular spirals		X			X			
21b. Rectangular spirals	X	X	X	X	X			X
21c. Hook scroll			X	X	X			X
22. Plain crosses			X		X			
23. Staggared crosses			X	X	X		X	X
23a. Modified staggared crosses				X	X			
24. Plain circles	X					X		
25. Concentric circles	X			X		X		
26. Plain ovals	X		X					
27. Concentric ovals	X	X			X	X		
28. Pierced ovals (cipnoto)		X	X	X	X			
29. Segments of concentric circles and ovals	X	X	X	X	X	X	X	X
30. Curved spirals			X	X	X		X	

TABLE NO. 1—Continued

MARQUESAN DESIGN ELEMENTS AND MOTIFS USED IN CARVING

DESIGN ELEMENT OR MOTIF	OBJECTS CARVED									
	HOUSE POSTS	CANOE MODELS	CANOE PAIDLES	WAR CLUBS	BOWLS	TREASURE BOX	CHISEL HANDLE	STILTS	PAKOA	
31. Broad hooks		X	X	X	X			X	X	
32. Double hooks				X						
33. Elbows (kaake)		X	X	X	X			X	X	
34. Pohn				X						
35. Pokaa	X		X	X	X	X				
36. Combs				X	X			X	X	
37. Parallel wavy lines	X									
38. Irregular curves	X		X	X		X				
39. Leaf designs:										
39a. Palm leaf				X					X	
39b. Other leaf forms					X					
40. Floral units					X					
41. Animal forms:										
41a. Insects		X	X	X	X					
41b. Lizards				X	X					
41c. Centipedes						X				
42. Mata	X	X	X	X	X					
42a. Modified mata		X			X					
43. Tiki		X	X	X	X		X	X	X	
43a. Isolated eyes with or without ears			X	X						
44. Other forms of human figures					X	X				

EXPLANATION OF PLATES

*531

(From drawings by the author except as otherwise indicated)

PLATE I.—MARQUESAN DESIGNS ON THE HANDLES OF CHIEFS' STAVES.

These designs are: (a), conventionalized lizard, combined with checkerwork; (b), a modified checkerwork design.

PLATE II.—MARQUESAN HOUSE POST DESIGNS.

The designs are: (a), straight parallel horizontal lines; (b), straight horizontal interlocking grooves; (c), straight horizontal interlocking grooves in three divisions; (d), straight horizontal interlocking grooves in four divisions; (e), parallel diagonal lines; (f), zigzag lines; (g), plain interlocking triangles; (h), square unit filled with a group of four triangles meeting at apex; (i), concentric diamonds; (k), small diamonds arranged in close order to fill a zone.

PLATE III.—MARQUESAN HOUSE POST DESIGNS.

The designs include: (a), wavy lines; (b), irregular curves; (c), scalloped lines; (d), interlocking diagonal lines; (e), concentric circles with parallel lines; (f), concentric ovals; (g), half section of concentric ovals pierced by two parallel vertical lines; (h), segment of concentric ovals.

PLATE IV.—MARQUESAN DESIGNS ON WOODEN BOWLS.

The bowl designs include: (a), concentric rectangles; (b), checkerwork; (c), hook-scroll; (d), shell design called by the natives *pohu*; (e), comb design; (f), angular comb design; (g), palm leaf design; (h), fretwork; (i), interlocking triangles filled with lines parallel to one side; (k), interlocking triangles filled with V's; (l), interlocking triangles filled with concentric triangles.

PLATE V.—MARQUESAN DESIGN ELEMENTS USED IN BOWL DECORATION.

The designs include: (a), crosshatching; (b), conventionalized design representing the human form; (c), still further conventionalized human forms; (d), double spirals; (e), interlocking triangles separated by parallel lines, alternate triangles having a scallop in the base; (f), (face), mats, formed by double spirals; (g), rows of dots.

PLATE VI.—MARQUESAN DESIGNS CARVED ON BOWLS.

The drawings include: (a), pierced oval; (b), diamond filled with a spiral; (c), radiating lines; (d), concentric triangles; (e), triangle filled with segments of ovals; (f), double hook; (g), curved *hauke* design.

PLATE VII.—MARQUESAN DESIGNS CARVED ON BOWLS.*

The drawings include: (a), a common form of *hauke*; (b), another form of *hauke*; (c), two concentric triangles placed base to base suggest a possible origin of the diamond; (d), triangular spiral; (e), double triangular spiral; (f, g, h), rectangular spirals; (i, k and l), forms of the broad hook.

PLATE VIII.—MARQUESAN DESIGNS CARVED ON BOWLS.

These drawings include: (a), double angular spiral with both spirals turned in the same direction; (b), double curvilinear spiral with the spirals turned in the same direction; (c), double angular spiral with the spirals turned in opposite directions; (d), leaf design; (e), semi-oval unit filled with broad hooks and diagonal lines.

[pp. 35-100 not processed]

⁸531 PLATE IX.—MARQUESAN DESIGNS CARVED ON CANOE PADDLES AND BOWLS.

The patterns are: (a-b), staggered crosses found on paddles; (c), plain cross found on a paddle; (d), modified form of staggered cross found on a bowl; (e), cross adapted to a roughly triangular space found on a bowl.

PLATE X.—MARQUESAN USE OF THE TIKI FACE MOTIF.

The conventionalization of the figure shows: (a-b), complete tiki faces; (c-d), a facial feature eliminated; (e), all the usual facial features with the nose and mouth out of position; (f), the nose eliminated; (g and j), single eyes with ears directly attached; (h), even the ears omitted, leaving only a pair of tiki eyes.

PLATE XI.—MARQUESAN TIKI FIGURES CARVED IN THE FLAT.

The carvings represent: (a), tiki figure carved on a bowl (twice original size); (b), two tiki figures facing each other, showing faces, arms and knees—design on a war club; (c), two tiki figures facing each other, showing faces, arms and body, but only a single pair of legs—design on blade of a canoe paddle.

PLATE XII.—MARQUESAN MATA DESIGNS.

- A. Designs on canoe models: (a and c), ordinary types; (b and d), modified designs; (e), a very naturalistic mata design, showing the close connection between the mata and the tiki.
- B. Mata designs found on canoe paddles: (a), mata adapted to a triangular space; (b), design possibly intended for a mata; (c), a double mata in a semi-oval unit; (d), design containing several mata, one within the other.

PLATE XIII.—MARQUESAN DESIGNS ON A FEAST BOWL.

(Reproduced from rubbings.)

PLATE XIV.—MARQUESAN DESIGNS ON A BOWL.

This bowl is in the collection of Madam Malius in Ta'a Oa, Hiva Oa. Original rubbing by Ralph Linton.

PLATE XV.—MARQUESAN DESIGNS ON COCONUT BOWLS.

(Reproduced from rubbings.)

PLATE XVI.—MARQUESAN DESIGNS ON BOWLS AND TATTOO DESIGNS.

- A. Carvings: (a), ovals connected by a horizontal groove, very similar to the under-arm tattoo design, found on wooden bowl; (b), tattoo block design, found on canoe paddle; (c), mata adapted to a rectangular unit, all features being angular.
- B. Marquesan tattoo designs: (a), approach toward floral design (Handy); (b), representation of a fish (Handy); (c), representation of a bird (Handy); (d), the hourglass design (Handy); (e), semi-ovals within a circular unit; (f), human face (design made from a rubbing of a wooden bed post, carved to show tattoo designs; (g), human face (Handy).

PLATE XVII.—MARQUESAN REPRESENTATIONS OF THE HUMAN FORM.

The figures are: (a), columnar body and arms akimbo; (b), body and arms the same as in (a) but the legs much heavier; (c), triangular body, arms hanging straight down, head detached but with an elaborate headdress; (d-e), much conventionalized figures; (f), very grotesque figure; (g), a form noteworthy because of its square head (Handy). (a, b, c and f) are carved on a treasure box; (d, e and g) are tattooing designs.

PLATE XVIII.—MARQUESAN REPRESENTATION OF ANIMAL FORMS.

531^x

The drawings include: (a-j and n-a), probably representations of insects, although the species cannot be identified; (k and m), probably representations of centipedes; (l), represents a lizard or a tortoise.

PLATE XIX.—HAWAIIAN TAPA DESIGNS.

The figures include: (a), a modified form of herring-bone design; (b), arches formed by combination of zigzag and vertical lines; (c), a simple form of cross; (d), zigzags and diamonds combined; (e), diamond-shaped block filled with diagonal rows of smaller diamonds; (f), crosshatching superposed upon crossbarring; (g), one form of interlocking triangles; (h), fretwork composed of right angle triangles; (i), group of rosettes; (k), single rosette; (l), modified form of a cross, width eight inches; (m), irregular figures; (n), modified form of the heart design, usually grouped in fours as in (l).

PLATE XX.—HAWAIIAN TAPA DESIGNS.

The figures include: (a), form of interlocking triangles; (b), form of four-pointed star; (c), four pointed star; (d), cross with arms extended into leaf-like forms; (e), group of four heart-shaped units arranged in the form of a cross (width about 12 inches); (f), leaf design probably intended to represent a papaya leaf (width about 18 inches); (g), design probably intended to represent the ieie vine and used as a continuous pattern; (h), one form of the crescent design.

PLATE XXI.—HAWAIIAN DESIGNS ON GOURDS AND CALABASHES.

The patterns are composed of: (a), simple crenulated lines; (b), crenulated lines, dots on both sides of the line in alternate position; (c), groups of parallel crenulated lines; (d), serrated lines; (e), dots with short lines struck through them; (f), rows of dots between parallel lines; (g), brick or stone wall design using vertical crenulated lines; (h), brick wall design using vertical and horizontal crenulated lines; (i), triangular design having convex base; (k), band design consisting of leaves—the plant cannot be identified from the design; (l), band design consisting of rows of triangles, the apex of one touching the center of the base of the next in line—probably representing the fruit of the hala; (m), the hourglass arrangement of triangles.

PLATE XXII.—SAMOAN TAPA DESIGNS.

The figures represent: (a), triangle filled with diagonal lines and a rhombus; (b), triangle filled with smaller interlocking triangles; (c), triangle filled with herringbone design; (d), triangle filled with diamonds; (e), triangle filled with wavy lines; (f), all-over triangular design.

PLATE XXIII.—SAMOAN TAPA DESIGNS.

The designs include: (a), triangle filled with V's having concave sides; (b), triangles containing shallow crescents; (c), triangle filled with V's and group of four small triangles; (d), interlocking triangles filled with V's and vertical lines; (e), chain of pointed ellipses; (f), group of two diamonds within an oblong block; (g), floral effect created by groups of semi-ellipses radiating from a central point; (h), two overlapping diamonds containing segments of circles; (i), row of connected crescents; (k), row of modified pointed ellipses; (l), motif including diamonds, segments of circles and four pointed stars; (m), pointed ellipse filled with band of triangles and diagonal lines; (n), pointed ellipse filled with zigzags; (o), two forms of triangles both supposed to represent the bat; (p), design representing the swallow; (q), a representation of a jelly fish (a, p and q after Krämer.)

PLATE XXIV.—SAMOAN DESIGNS ON WAR CLUBS.

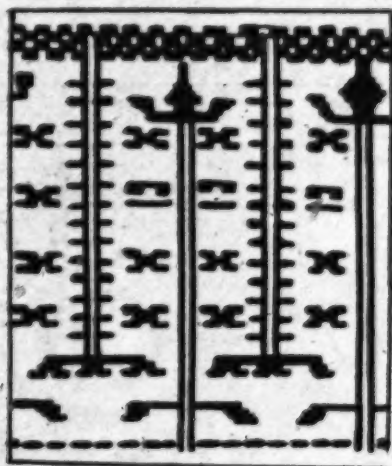
The designs include: (a), band design showing use of single triangles and double rows of triangular depressions which have raised zigzags; (b), band-design

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

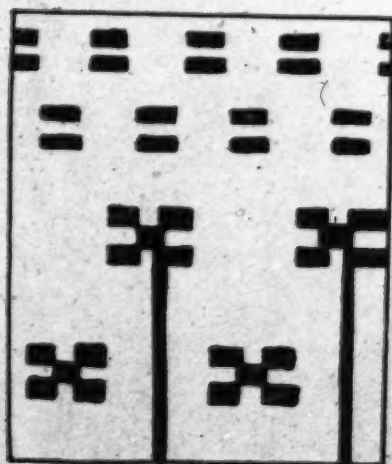
Source: P. Hume Morgan

Bulletin 7, Plate 1

x531



a

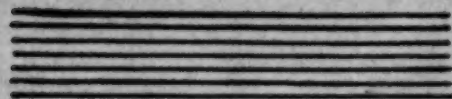


b

MARQUESAN DESIGNS ON HANDLES OF CHIEFS' STAVES

[p. 104]

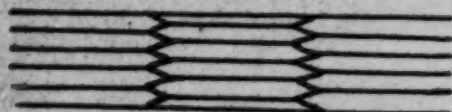
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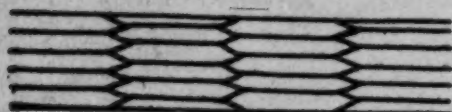
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b



c



d



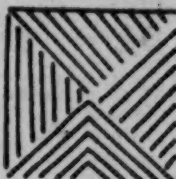
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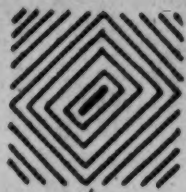
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g



h



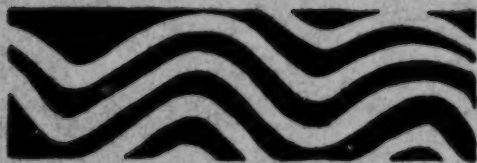
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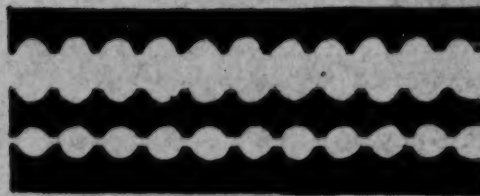
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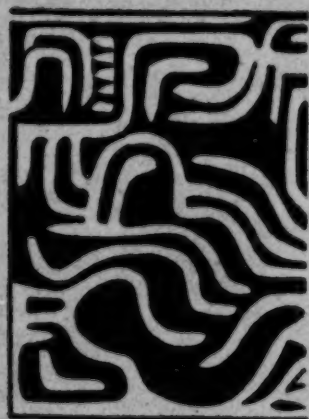
9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6



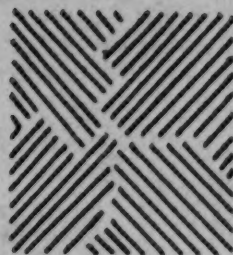
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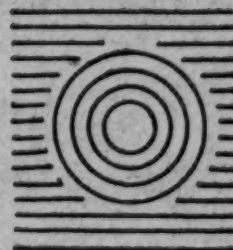
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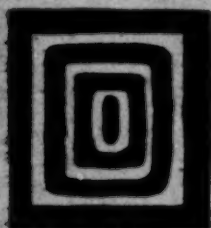
[p.106]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

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Source: P. Greiner Museum

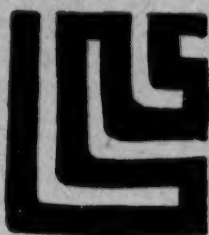
Source: J. Plant IV



a



b



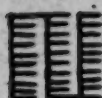
c



d



e



f



g



h



i



k



l

MARQUESAN DESIGNS ON WOODEN BOWLS

[p. 107]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

BENJAMIN F. BRIDGES MUSEUM

BULLETIN 7, PLATE V

X
531



a



b



c



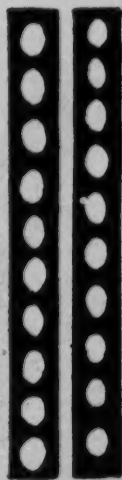
e



d



f



g

MARQUESAN DESIGN ELEMENTS USED IN BOWL DECORATION

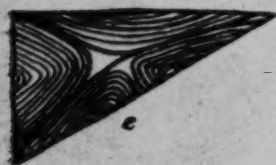
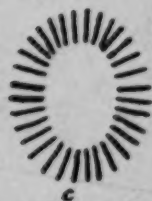
[p. 108]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X531

BRADLEY P. BROWN MUSEUM

BULLETIN 7, PLATE VI



MARQUESEAN DESIGNS CARVED ON BOWLS

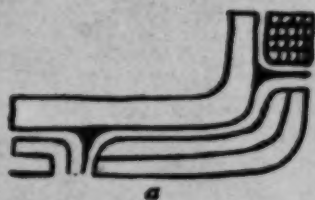
[p. 109]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

531

BRUCE F. BAKER MONTANA

BULLETIN 7, PLATE VII



a



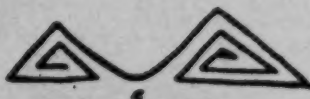
b



c



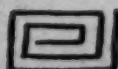
d



e



f



g



h



i



j



k

MARQUESAN DESIGNS CARVED ON BOWLS

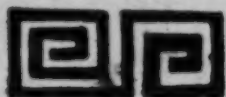
[p. 110]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X
531

BRUCE P. DUNN MUSEUM

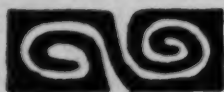
BULLETIN 7, PLATE VIII



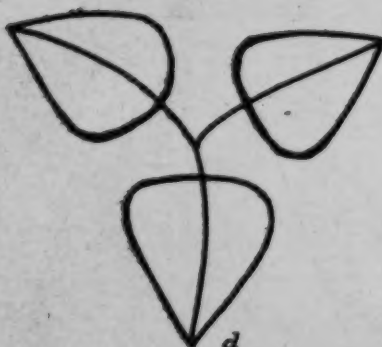
a



c



b



d



e

MARQUESAN DESIGNS CARVED ON BOWLS

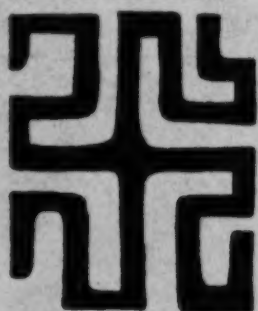
[p. 111]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X
531

BRUNYER P. BROWN MUMFORD

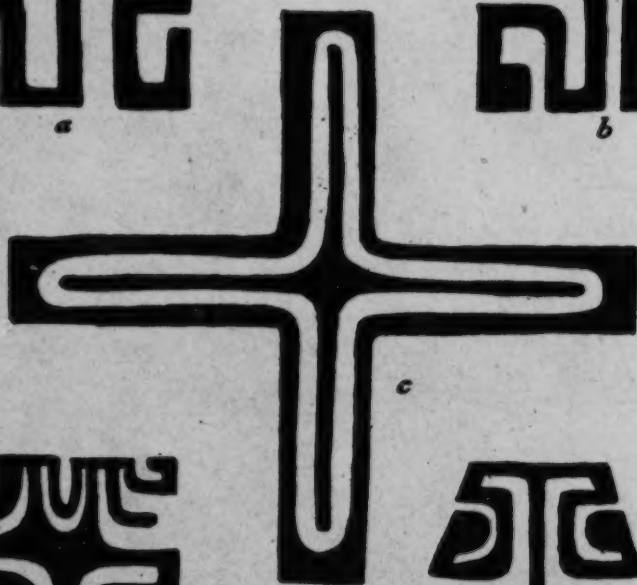
BULLETIN 7, PLATE IX



a



b



c



d



e

MARQUESAN DESIGNS CARVED ON CANOE PADDLES AND BOWLS

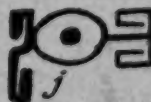
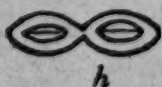
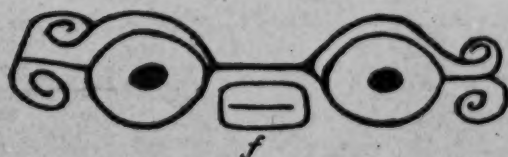
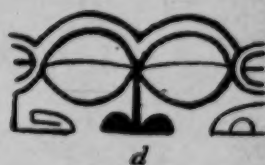
[p. 112]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X
531

BERNICE F. BISHOP MUSEUM

BULLETIN 2, PLATE X



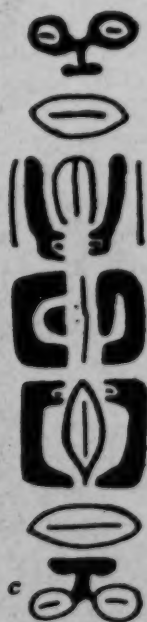
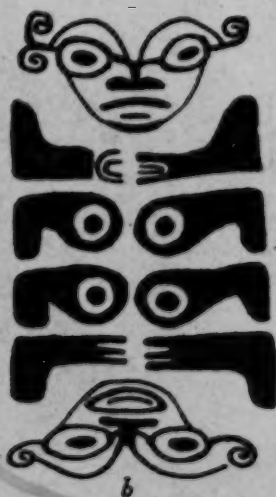
MARQUESAN TIKI FACE MOTIF

[p. 113]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

Source: P. B. B. Museum

BULLETIN 7, PLATE XI 531^x



MARQUESAN TIKI FIGURES CARVED IN THE PLAT

[p. 114]

X571

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

[p. 115]



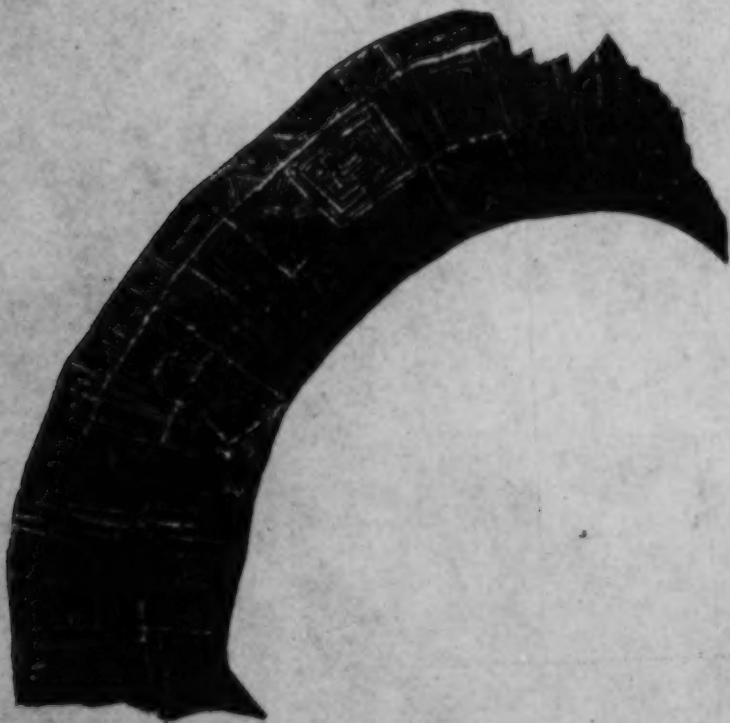
MARQUESAN MATA DESIGNS: A, DESIGNS ON CANOE MODELS; B, DESIGNS ON CANOE PADDLES

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X
531

Source: P. Greiner Museum

BULLETIN 7, PLATE XIII

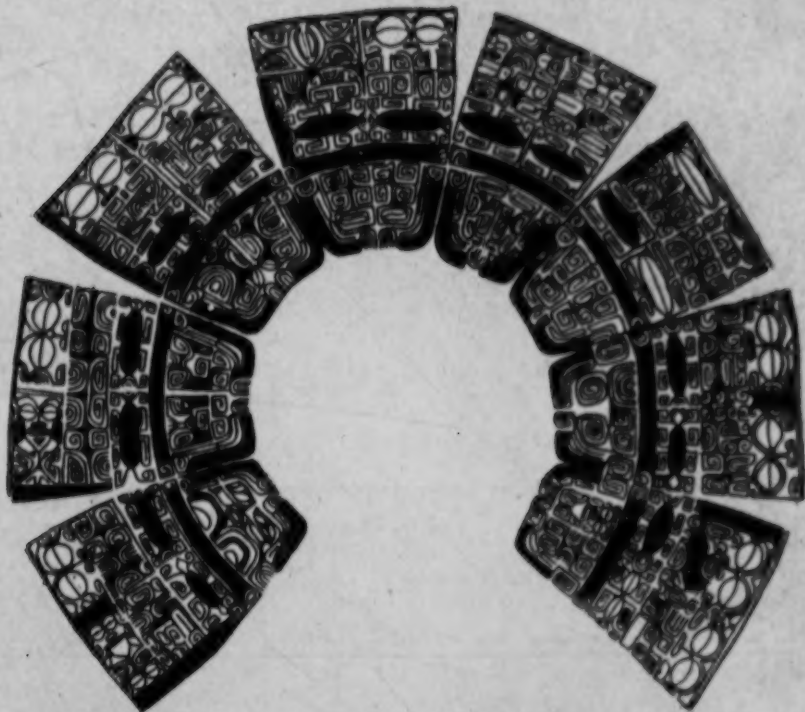


MARQUESEAN DESIGNS ON A FEAST BOWL

[p. 116]

531

Dr. Greiner E-4 (no date) 1913 OX6 Marquesas OX6



MARQUESEAN DESIGNS ON A BOWL

[p.117]

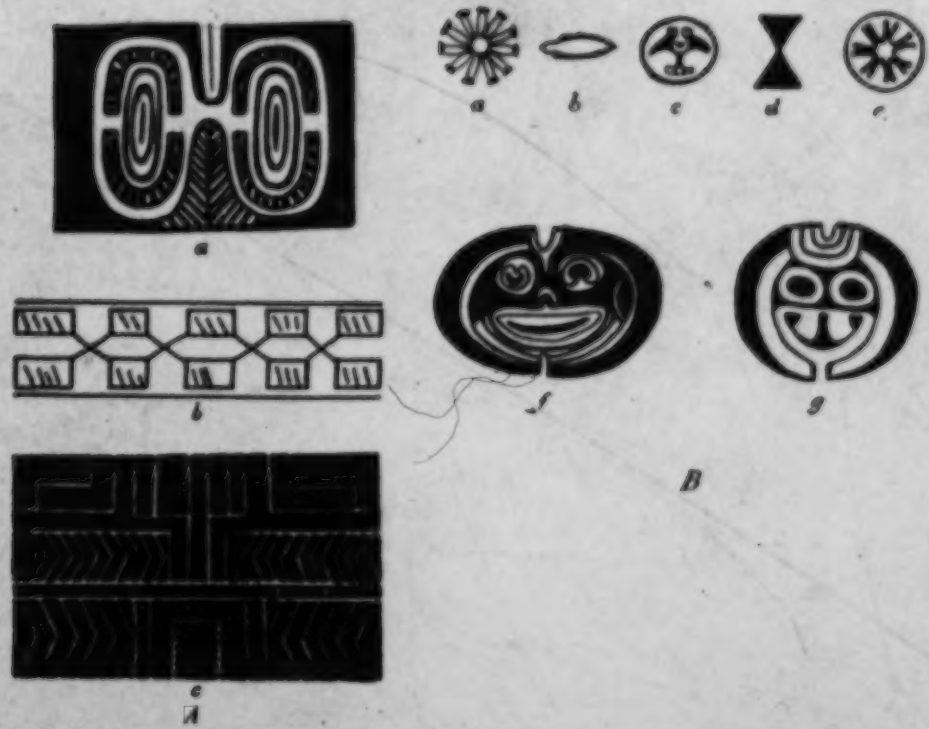
531

Greiner E-4 (no date) 1923 OX6 Marquesas OX6

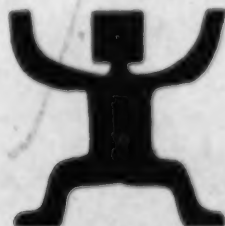
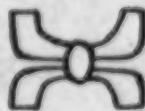
Bureau of Oceanic Museum

Bureau of Oceanic Museum

[p. 119]



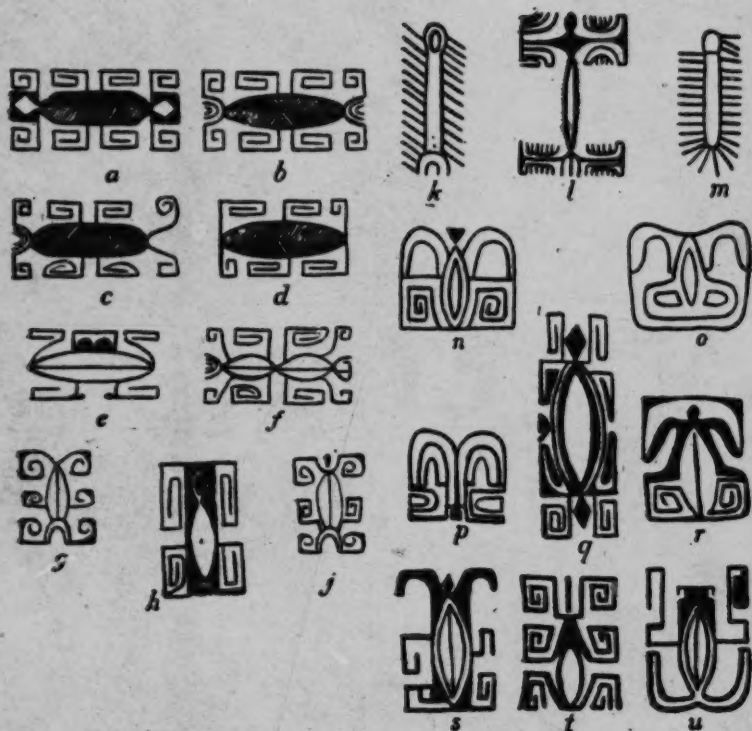
MARQUESAN BOWL AND TATTOO DESIGNS: A, DESIGNS CARVED ON BOWLS; B, TATTOO DESIGNS



MARQUESEAN REPRESENTATIONS OF THE HUMAN FORM

[p. 120]

x 531



MARQUESEAN REPRESENTATIONS OF ANIMAL FORMS

[p. 121]

9: Greiner
531

Marquesas OX6

[For discussion of Marquesan decorative designs, see category 116,
pp. 3-34, 101-3, and plates I-XVIII.]